

La Jolla Playhouse: The Once and Future Theatre, Part II

By Steven Adler
Professor Emeritus, Theatre

Recap of Part I (from the January issue): In 1947, a handful of theatre-starved young Hollywood film stars, among them **Gregory Peck, Dorothy McGuire, and Mel Ferrer**, created a summer stock theatre at La Jolla High School. Its success led to a search for a permanent home, spearheaded by the Playhouse's indefatigable board chair, **Marian Longstreth**. This quest eventually resulted in what would prove to be a fitful partnership with the new University of California campus that was about to open. The Playhouse board undertook a fundraising campaign in the mid-'50s to build a new theatre on Regents-owned land (where the Venter Institute stands today), but the efforts fell short of the mark.

Part II: The quest to raise enough money to bring out the backhoes and build a theatre was plagued by setbacks and contretemps among the Regents, UCOP, UCSD, and the Playhouse. There were legal issues, siting issues, fundraising issues, leadership issues...but it all came down to money. The board could never notch a sizable fundraising victory (they were turned down by the Ford Foundation and similar philanthropic organizations). Celebrity-studded benefit balls brought in some cash, as did a local gala prem-



Steven Adler



Mandell Weiss Forum Theatre

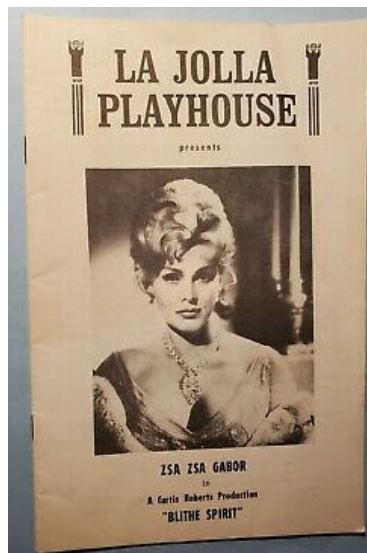
iere of *To Kill a Mockingbird*, which of course starred Gregory Peck. The board harvested pledges from local industries...but could never reach its target.

The final production of the 1964 season featured the improbable casting of **Zsa Zsa Gabor** in **Noel Coward's *Blithe Spirit*** and was the Playhouse's last stand for

nineteen years, although no one knew that when the curtain fell. It wasn't *just* the aging La Jolla High School auditorium, the lack of artistic vision for the future, or a budgetary shortfall that brought this era to an end. UCSD had hired **John Stewart** to oversee the creation of its arts departments, and Stewart had strong opinions about the relationship between the university and the Playhouse. He affirmed that the campus needed a theatre, and eventually a drama program. Stewart wanted to relocate the theatre to the heart of campus, but this was rejected by the board; they wanted the Playhouse affiliated with the university but not buried within it, especially since parking was plentiful in the original site.

It made sense to Stewart to partner with the Playhouse...in

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theory. However, he had grave reservations about the Playhouse's artistic credibility; a summer stock company producing retreads of old chestnuts shouldn't dictate the direction of the new shared theatre, even if the Playhouse paid for it. "We are in danger...of being tied to an essentially commercial venture...Better no theatre, than one which will get us off to a false start," he wrote in an undated statement. He argued that the university should have complete authority over the building's design *as well as the Playhouse's programming* (the board rejected both demands). He also thought that a proscenium theatre didn't reflect advances in theatre architecture and stagecraft.

Peck advocated for a year-round operation with a university-affiliated training program, and this required a visionary leader. He admired both the expansive thrust stage and repertory-company ethos of the celebrated Guthrie Theatre in Minneapolis, which had opened to national acclaim a few years earlier. Peck and Stewart tried to woo the distinguished English director and producer **Tyrone Guthrie** to La Jolla, but his commitment to Minneapolis was firm. He suggested his associate, **Michael Langham**, who had taken the reins of the Stratford Festival in Ontario from Guthrie. Langham visited campus, and Stewart outlined a tripartite position: artistic director of the Playhouse, head of its professional-training program, and chair of a new UCSD drama program. Langham accepted enthusiastically (although he retained his leadership position at the Stratford Festival).

Langham canceled the 1965 Playhouse season; his plans for a nationally prominent repertory company didn't mesh with movie-star-centric summer stock. He envisioned a thrust theatre with at

least 1,700 seats, classrooms, workshops, and an outdoor amphitheatre, and brought in **Bertrand Goldberg**, the modernist Chicago architect, to design it all with a seemingly generous \$3 million budget (Goldberg had never designed a theatre). Once again, despite Marian Longstreth's efforts, costs outpaced fundraising. Stewart recommended that the university fund half the costs in exchange for half the annual usage, since he knew that a university-only theatre was a distant dream. Chancellor **John Galbraith** endorsed this plan to UC president **Clark Kerr**, noting that if the university didn't carry some of the financial burden now, a future university theatre would have to be funded entirely by UC. The Regents approved the 50-50% plan in early 1965 for a theatre to open in 1968, but the Playhouse struggled to raise its share.

In 1966, two prominent local businessmen and Playhouse board members, Jack-in-the-Box founder **Robert O. Peterson** and banker **Richard T. Silberman** (later convicted of money laundering), agreed that San Diego needed to burnish its cultural reputation to attract more businesses. With the support of Chancellor Galbraith, they ousted Longstreth as board president. She was devastated, as she had devoted twelve years of her life to the cause. The only concrete recognition that she received was her name on a few hundred feet of campus road adjacent to the Weiss Theatre (alas, the road no longer exists). Peterson, the new board president, and Silberman, both aggressive businessmen, felt that they had the moxie to make things happen. Enter entrepreneur **C. W. Carlstrom** and the Southern California Children's Aid Foundation.

Carlstrom founded the charitable organization in 1953 to distribute funds to children's causes through organizations like the Salvation Army. The foundation's major asset was real estate. In 1967, the IRS moved to strip the foundation's tax-

exempt status, charging that Carlstrom was employing land swaps for personal financial gain. The California attorney general moved to disband the foundation. Peterson and Silberman petitioned the court to designate the Playhouse as recipient of the assets, which by law had to be distributed to another charitable organization. The attorney general endorsed the petition, but both Carlstrom's creditors and Carlstrom himself appealed, and the Playhouse countersued.

During what would become a decade-long appeal process, the relationship between the university and the Playhouse continued in fractious fashion. The design for Goldberg's theatre complex, which looked like a corrugated, curved caterpillar, was crammed into the twelve-acre site. The University reconsidered the location due to complications from the city's 1955 frontage lease and growing antipathy from neighbors who didn't want this facility built, literally, in their backyards. Langham agreed that the footprint was inadequate, and in 1969 the Playhouse quitclaimed the land back to the Regents. The board considered the land where the Estancia hotel now stands (the theatre would have been part of the campus's proposed "commercial inclusion area" within a parcel that **William Black** had deeded to the university in 1967), but the residents of La Jolla Farms opposed the entire scheme. The university revived its plan for a "fine arts cluster" in the new Fourth College east of Extension, but again, the Playhouse resisted an interior site (the university soon abandoned the arts cluster because of funding shortfalls). And as the clock ticked, the bill for the new theatre kept growing, eventually topping \$5 million. In 1968, the board released architect Goldberg from his contract. Langham saw the writing on the wall and resigned in 1970, never having taught a class or directed a production here. He soon took over the directorship of the Guthrie Theatre in Minneapolis. His Xanadu-like theatre complex was never built.

Acrimony between Peterson and the Playhouse board eventually led to the appointment in 1971 of **Chip Goodwin** as president. Goodwin would shepherd the Playhouse through this next critical period, during which the Playhouse and university agreed to maintain separate artistic and legal identities. In 1972, **Arthur Wagner** was hired to chair the new Department of Drama. Unlike Langham, he was not the servant



Arthur Wagner (1923-2015)
Founding Chair, Department of Drama

of two masters. The department was in its infancy and Wagner was determined to expand its scope, although his plan for a post-MFA acting ensemble as the core of the Playhouse's company proved unacceptable to the Playhouse (the idea led to the graduate student residency program, an essential feature of our MFA training). The department had been producing its shows in the Warren Theatre, cobbled out of a former Camp Matthews building located roughly where Center Hall stands today; the humble workshops were housed in Quonset huts nearby. The department, like the Playhouse, clearly needed a new facility. Wagner pressed for a theatre with 500 seats; Gregory Peck felt that this was too small. Proscenium? Thrust? Black box? All of the above in one enormous complex?

The department and the Playhouse argued over each one, eventually agreeing on a proscenium.

The Children's Aid appeal was finally settled in 1978 in the Playhouse's favor, resulting in the conveyance of four real estate parcels for the Playhouse to sell (the largest, Rancho Zorro, was sold to Watt Industries, which built Fairbanks Ranch on the site). The total income was about \$2.2 million. The court directed the Playhouse to build the theatre *within five years* (the judge knew the history of the Playhouse's unsuccessful attempts and wanted to provide legal incentive). One key proviso in the court's decision required the Playhouse to furnish educational activities for underprivileged children.

In 1974, the Playhouse and the university reached the conclusion that formal collaborative communication might be more effective than ad hoc meetings, flurries of memos, and agitated phone calls and formed a joint performing arts board to make the myriad decisions involved in building a new theatre. The first agreement stipulated that the Playhouse would pay for the theatre's construction (the expected windfall from the proceedings against Children's Aid Foundation obviated the need for the Regents' \$1.5 million); the Regents would own the theatre; and the Playhouse would use it rent-free during the summer.

In 1978, with the Children's Aid assets finally released, the joint board reached a compromise: the new theatre would be situated in the southwest (Revelle College) corner of campus—its current site. The Playhouse and university chose San Diego-based Tucker, Sadler and Associates as the architect, with **John Dickenson** executing the plans in close consultation with set designer **Ron Ranson**, who had just joined the UCSD faculty. In 1979, initial designs were unveiled for a 492-seat proscenium theatre, a major conces-

sion on the part of the Playhouse. It had hoped for 850 seats, but an auditorium that large was unaffordable. Once again, rising construction costs provided a sobering reality check: the budget could finance *only* a theatre, with no dressing rooms, workshops, rehearsal halls, or an adequate lobby. But the essential money was in place and the court-mandated clock was ticking, so ground was broken in May 1980. The Playhouse kicked off yet another fundraising drive for the ancillary facilities. Enter businessman and philanthropist **Mandell Weiss**.

Weiss, whose love for the theatre dated to before WWI, when he briefly toured the West Coast with an acting troupe, gave \$1.2 million to pay for the construction of the dressing rooms and workshops. As his was the largest single private donation, the theatre would bear his name. He would remain an invaluable board member and staunch Playhouse (and department) advocate/philanthropist until his death in 1994 at the age of 102. Another local "philanthropist" featured in the saga: **J. David Dominelli**. The flashy La Jolla financial adviser gave \$250,000 for the portecochere and second-story terrace. The Playhouse was exceedingly grateful at the time, but less so when he was indicted in 1984 for masterminding an enormous Ponzi scheme and sentenced to twenty years in prison.

The Playhouse still had to reconstitute itself as an active not-for-profit producing organization after its nineteen-year performance hiatus. Led by Chip Goodwin and **Rita Bronowski**, the Playhouse was determined to reinvent itself as an innovative theatre, not a summer stock company producing retreads of Broadway hits. Even though the Playhouse would initially

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operate for three summer months only, its unstated goal was nothing short of national prominence.

The board hired **Alan Levey** as managing director to oversee the finances and administration of the theatre. Levey, who had led the California Shakespearean Festival, provided the producing expertise that is fundamental to any institutional theatre. The hunt for an artistic director could now commence. The search uncovered many worthy candidates; a new theatre in a spot like La Jolla was a plum posting. The board caused quite a stir, then, when in 1982 it announced the appointment of thirty-year-old **Des McAnuff**. A Toronto-bred rock musician, playwright, and director, McAnuff had caught the eye of **Joseph Papp**, the founder of the Public Theatre in New York City, and his productions at the Public of *Henry IV, Pt. 1* and his own



Director **Peter Sellars** and La Jolla Playhouse's then-artistic director **Des McAnuff** at the Mandell Weiss Theatre in 1986.

script, *The Death of Von Richtofen as Witnessed from Earth*, had earned widespread accolades. Leather-jacketed and long(ish)-haired, McAnuff, who had never served as artistic director of a large theatre, seemed like an audacious and improbable choice for “conservative” La Jollans. Soon, though, the board's faith in him would prove inspired. He infused the Playhouse with a contemporary vision and soon catapulted the theatre into the national spotlight.

The Weiss Theatre finally opened in 1982 with a double dose of Bertolt Brecht. The first show performed there was Arthur Wag-

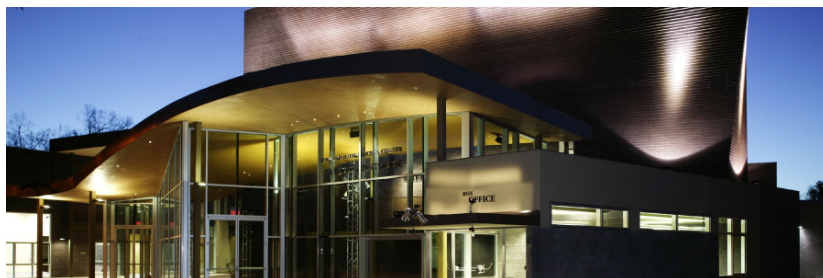
ner's student production of *The Threepenny Opera*. The Playhouse's much-anticipated first season in nineteen years, comprising three productions, debuted in spring 1983 with **Peter Sellars's** production of Brecht and Lion Feuchtwanger's rarely-performed *The Visions of Simone Machard*. Many theatregoers, who were probably hoping for something more akin to *Blithe Spirit*, found the production far too avant-garde and walked out in droves, but the fact remained: La Jolla Playhouse was back, and most locals were ecstatic. In 1984, McAnuff brought a new musical to La Jolla, the first of many. *Big River*, an adaptation of *Huckleberry Finn*, proved a true crowd pleaser and transferred the following spring to Broadway, where it won seven Tony Awards. This cemented the Playhouse's reputation in only two seasons.

The Playhouse began to use the dilapidated Warren Theatre for smaller productions, expanding the number of shows it could produce in its short summer season. In 1989, a new agreement gave the Playhouse the use of the Weiss in the fall quarter in exchange for more MFA student internships. This was essential for the Playhouse, because the expense of running an institutional theatre with only three months of income made long-term survival untenable. It was a critical step toward the Playhouse's goal of year-round operation.

In summer 1991 the Weiss Forum Theatre, a capacious thrust-stage theatre seating 400,

opened with **Lee Blessing's** comedy *Fortinbras*. Mandell Weiss contributed \$1.3 million and the Regents and the campus provided the rest of the almost \$6 million budget. The **Antoine Predock**-designed complex comprises the main theatre and a smaller rehearsal hall/theatre studio (now the Shank Theatre). Two studios were originally planned, as was an imposing mirror wall to front the complex. However, the cost of the wall and the two studios would result in a significant budgetary shortfall. For once, the Playhouse and department were in full agreement and urged the campus planners to jettison the wall and build the second rehearsal studio. The university stood firm: the wall was going to serve as the visual centerpiece for the new entrance to campus. Only one rehearsal hall was built, to the dismay of the department and Playhouse. The Warren Theatre was demolished a few years later.

The Playhouse still needed a third theatre for year-round operation, since the department also uses the facilities during the academic year. In 2005, after another long fundraising campaign, the \$17 million **Michael Rotondi**-designed **Joan and Irwin Jacobs Center** was unveiled, finally allowing the Playhouse to reach its goal. The Center houses the **Sheila and Hughes Potiker** black-box theatre, seating up to 417, where a new adaptation of a Feydeau farce, *Private Fittings*, was the



Sheila and Hughes Potiker Theatre

debut production. The complex also houses Playhouse offices, three rehearsal halls, and additional shop space. The Playhouse staff were especially delighted with the new building; since 1982 their offices had been housed in two cramped, vermin-infested, and moldy trailers across from the Weiss Theatre. A restaurant, Jai, was built adjacent to the Forum Theatre, but it never became a viable destination and has undergone changes in name, management, and menu in the intervening years.

McAnuff turned over the Playhouse reins in 1995 to his onetime protégé and assistant—and respected director in his own right—**Michael Greif**, an alumnus of UCSD’s MFA program. In his five-year tenure Greif forged fertile relationships with prominent playwrights and implemented a mini-repertory season. He scored enormous personal success directing *Rent*—the national tour premiered at the Weiss before going on the road—and in 2000 he passed the baton to **Anne Hamburger**, an Off-Broadway producer. However, that regime was ill-fated, and a year later McAnuff returned as interim artistic director. In 2005 McAnuff’s world premiere of *Jersey Boys* opened in the Weiss; its subsequent Broadway and international success provided the Playhouse with a welcome income stream.

Christopher Ashley was appointed as artistic director in 2007. He established connections with smaller local theatres and inaugurated the popular site-specific WOW (Without Walls) Festival. His productions of *Memphis* and *Come from Away* were enthusiastically received and generated income from Broadway and tours. He retained the POP [Performance Outreach Program] tour, which began under McAnuff’s tenure, and expanded the Playhouse’s extensive educational out-

The Playhouse “has [since 1983] mounted 105 world premieres, commissioned 58 new works, and sent 33 productions to Broadway, garnering a total of 38 Tony Awards, including the 1993 Tony Award for Outstanding Regional Theatre.”

reach and summer programs. These worthy activities comply with the requirements for the Playhouse’s not-for-profit status and the court’s decision in the Children’s Aid case.

According to its website, the Playhouse “has [since 1983] mounted 105 world premieres, commissioned 58 new works, and sent 33 productions to Broadway, garnering a total of 38 Tony Awards, including the 1993 Tony Award for Outstanding Regional Theatre.” However, keeping a not-for-profit theatre running in the black is a perennial challenge. Revenue from commercial transfers can help balance the books or even build a reserve fund, but institutional theatres shouldn’t rely on this income as a permanent means of support; eventually, commercial productions close. The costs of running La Jolla Playhouse are considerable and keep rising, even though it operates rent-free.



Christopher Ashley

Materials, salaries, equipment rentals, author royalties, and utilities all increase annually. The slow evisceration of government funding for the arts and the fallout from the Great Recession have made the not-for-profit landscape that much more precarious and placed greater emphasis on corporate and individual philanthropy and, of course, on ticket sales.

The relationship between “town and gown,” while often mutually beneficial, has been fractured over time by competing objectives and methodologies, although in recent years greater comity has reigned. In the Covid-19 era of streamed productions, metaphorical tumbleweeds blow through the Theatre District. Both the Playhouse and the department crave a restoration of normality—the return of live theatre and paying audiences. This will undoubtedly result in a redefinition of “normal,” and it will be exceedingly interesting to see how the two institutions reinvent themselves, both separately and together.

Steven Adler, Professor Emeritus (Theatre) and Provost Emeritus (Earl Warren College) is the author of *Rough Magic: Making Theatre at the Royal Shakespeare Company* and *On Broadway: Art and Commerce on the Great White Way*, as well as chapters on producing musicals for Oxford University Press and Routledge Press. After a decade stage-managing on and off Broadway, on national tours, in regional theatres, and in television, he joined the UCSD faculty in 1987 and was appointed Warren College provost in 2004. He stage-managed nine productions at La Jolla Playhouse, including the world premiere musical *80 Days* and the Tectonic Theater Project’s groundbreaking hit *The Laramie Project*.



Anecdote I

Thanks to **Peter Levine**.

LEXOPHILIA

- Venison for dinner again? Oh deer!
- How does Moses make tea? He brews it.
- England has no kidney bank, but it does have a Liverpool.
- I tried to catch some fog, but I mist
- They told me I had type-A blood, but it was a Typo.
- I changed my iPod's name to Titanic. It's syncing now.
- Jokes about German sausage are the wurst.
- I know a guy who's addicted to brake fluid, but he says he can stop

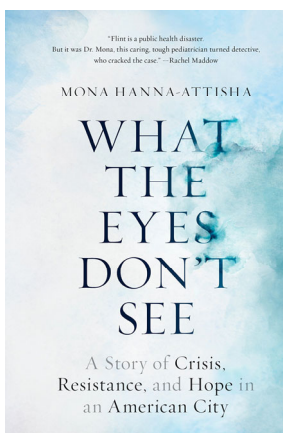
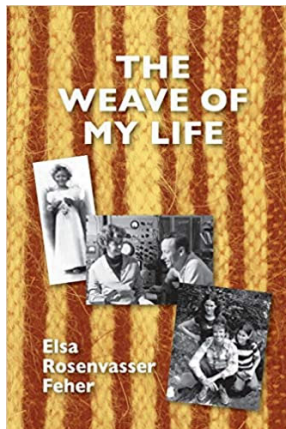
any time.

- I stayed up all night to see where the sun went, and then it dawned on me.
- This girl said she recognized me from the vegetarian club, but I'd never met herbivore.
- When chemists die, they barium.
- I'm reading a book about anti-gravity. I just can't put it down.
- I did a theatrical performance about puns. It was a play on words.
- Why were the Indians here first? They had reservations.
- I didn't like my beard at first. Then it grew on me.

- Did you hear about the cross-eyed teacher who lost her job because she couldn't control her pupils?
- When you get a bladder infection, urine trouble.
- Broken pencils are pointless.
- What do you call a dinosaur with an extensive vocabulary? A thesaurus.
- I dropped out of communism class because of lousy Marx.
- I got a job at a bakery because I kneaded dough.
- Velcro - what a rip off!
- Don't worry about old age; it doesn't last.



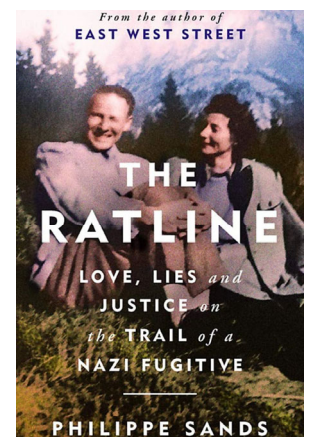
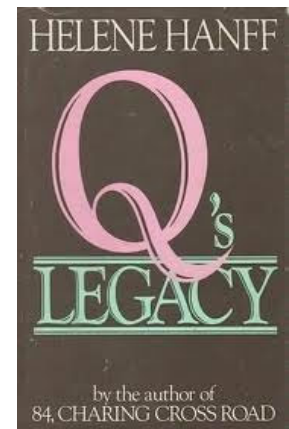
Emeriti Association Book Club



The UCSD Emeriti Association's Book Club meets on Zoom from 11:45 AM to 1:15 PM, on the fourth Monday of each month. Please RSVP on the Emeriti RSVP website: <https://hrweb.ucsd.edu/ea/> to receive the Zoom meeting link.

Each month a different Book Club member facilitates the discussion of the selected book.

- ◆ April: *"The Weave of My Life"*, by Elsa Rosenvasser Feher
- ◆ May: *"What the Eyes Don't See: A Story of Crisis, Resistance, and Hope in an American City"*, by Dr. Mona Hann-Attisha
- ◆ June: *"Q's Legacy A Delightful Account of a Lifelong Love Affair with Books"*, by Helene Hanff
- ◆ September, *"The Ratline, Love, Lies and Justice on the Trail of a Nazi Fugitive"*, by Philippe Sands



Anecdote II

Emailed to Sandy Lakoff

Things They Didn't Teach in Hebrew School

1. Where there's smoke, there may be salmon.
2. No meal is complete without leftovers.
3. According to Jewish dietary law, pork and shellfish may be eaten only in Chinese restaurants.
4. A *shmata* is a dress that your husband's ex is wearing.
5. You need ten men for a minion, but only four in polyester pants and white shoes for pinochle.
6. One mitzvah can change the world; two will just make you tired.
7. After the destruction of the Second temple, God created Nordstroms.
8. Anything worth saying is worth repeating a thousand times.
9. Next year in Jerusalem. The year after that, how about a nice cruise?
10. Never leave a restaurant empty handed.
11. Spring ahead, fall back, winners in Boca.
12. WASPs leave and never say good bye; Jews say good bye and never leave.
13. Always whisper the names of diseases...
14. If it tastes good, it's probably not kosher.
15. Without Jewish mothers, who would need therapy?
16. If you have to ask the price, you can't afford it. But if you can afford it, make sure to tell everybody what you paid.
17. Laugh now, but one day you'll be driving a Lexus and eating dinner at 4:00 PM in Florida .
18. Synagogue committees should be made up of three members, two of whom should be absent at every meeting.
19. My mother is a typical Jewish mother. Once she was on jury duty. They sent her home. She insisted SHE was guilty.
20. Any time a person goes into a delicatessen and orders a pas-trami on white bread, somewhere a Jew dies.
21. It was mealtime during a flight on El Al. "Would you like dinner?," the flight attendant asked **Moshe**, seated in front. "What are my choices?," Moshe asked. "Yes or no," she replied.
22. An elderly Jewish man is knocked down by a car and is brought to the local hospital. A pretty nurse tucks him into bed and says, "**Mr. Gevarter**, are you comfortable?" Gevarter replies, "I make a nice living"
23. Three Jewish women get together for lunch. As they are being seated in the restaurant, one takes a deep breath and gives a long, slow "oy." The second takes a deep breath as well and lets out a long, slow "oy" The third takes a deep breath and says impatiently, "Girls, I thought we agreed that we weren't going to talk about our children."
24. A waiter comes over to a table full of Jewish women and asks, "Is anything right?"
25. A riddle: What is blue, hangs on the wall, and whistles? Answer: a herring. A herring isn't blue? You could paint it blue. A herring doesn't hang on the wall? You could hang it on the wall. A herring doesn't whistle? Nu, so it doesn't whistle!

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Don't give up. **Moses** was once a basket case.

What part of "Thou shalt not" don't you understand?



Proposed Slate for 2021 - 2022

Officers

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Carmel Myers	Secretary/Treasurer
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Ex Officio: Jack Fisher, Historian; Gail Lew, Liaison to the UCSD Retirement Association; Sandy Lakoff, Editor, Chronicles; Suzan Cioffi, Managing Editor, Chronicles, and Director, UCSD Retirement Resource Center; Ann Craig, Chair, Emeriti Mentor Program; Kim Signoret-Paar, Liaison to Oceanids; Henry Powell, Chair, CUCEA, and Phyllis Mirsky, Secretary, CUCEA.

The election of the proposed slate will take place in April by Survey Monkey. If you do not have access to the internet, you are welcome to mail in your approval of the proposed slate, or your proposal of an alternate officer or Member at large to: Suzan Cioffi, Director, UCSD Retirement Resource Center, UCSD, 9500 Gilman Dr., #0020, La Jolla, CA 92093-0020. The deadline for mail ballots is April 29th.

Chronicles

Newsletter of the UCSD Emeriti Association

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Sanford Lakoff	Editor
Suzan Cioffi	Managing Editor

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Members at Large: J. Allen McCutchan, Greg Mitchell, Kim Signoret-Paar, John Goodkind, Richard Madsen, Gabriele Wienhausen, Roger Spragg. **Ex Officio members:** Sandy Lakoff, Editor, Chronicles; Ann Craig, Chair, Emeriti Mentor Program; Jack Fisher, Historian; Henry Powell, Chair, CUCEA; Phyllis Mirsky, Secretary, CUCEA; Suzan Cioffi, Director, UCSD Retirement Resource Center; Kim Signoret-Paar, Oceanids, Liaison to Emeriti Association; Ann Skinner, Liaison, UCSD Retirement Association

*Forward queries, changes in mailing/email address to:
Suzan Cioffi, Director, UCSD Retirement Resource Center,
UCSD, 9500 Gilman Drive, #0020, La Jolla, CA 92093-0020.*



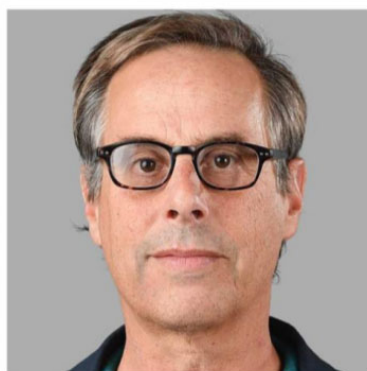
UCSD Emeriti Association April Meeting via Zoom (Please RSVP to receive the Zoom link).

Wednesday, April 14, 2021

3:45 PM - 5:00 PM

Topic: "Songs in Dark Times: Yiddish Poetry of Struggle from Scottsboro to Palestine", presented by Professor Amelia Glaser

Chancellor's Scholars Presentation: "Feeding Seaweed to Cows"
Presented by Manuel Figueroa, Sophia Turcot, and Chaska Kentish
At the Annual Business Meeting prior to the Keynote Speaker



UCSD Emeriti Association Annual Business Meeting via Zoom (Please RSVP to receive the Zoom link).

Wednesday, May 19, 2021

12:00 PM - 2:00 PM

Speaker: Harry Litman, MSNBC Legal Contributor
Adjunct Professor of Political Science, UCLA
Topic: "Restoring the Rule of Law Post-Trump"